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altogether illegitimate," and again on page 187, "The question again thrusts itself upon us, How did the ancients read Pindar and Bacchylides? or did they never read them at all?"—this is precisely the challenge which I presented in these pages to Professor John Williams White (see *Classical Philology*, VIII, 99). I had already pointed out, as Professor Hardie does (p. 189), that a dactylo-epitrite scansion does not misdivide Pindar's words and phrases as the new scansion would. I had already remarked, as he does (p. 191), on the ambiguity of Professor White's metrical schemes, had argued that it was necessary, so to speak, to beat time with the voice, and to read and distinguish by ictus the resolved anapaest and the apparent dactyl. I had already illustrated, as he does, the Aeschylean anomaly

Ἰππομέδοντος σχῆμα καὶ μέγας τύπος

by choriambic movement at the beginning of Tennysonian and Shelleyan blank verse; and Professor Hardie's conclusion (p. 195) that "the ionic-choriambic-diambic-ditrochaic scansion would be impossible for a reader, ancient or modern, is exactly my argument against Monsieur Weil's mistaken use of the analogy of musical syncopation. I wrote (p. 88): "He himself writes out a musical scheme for the glyconic which after all preserves the dactyl. It is true that he adds that 'the ancients did not divide it thus, but found in the verse a reunion of antipathetic feet; and beat the measure in a way to make felt the movement in reverse time—a complicated system which would singularly put out a modern singer.' But neither he nor Professor White offers any evidence that the ancients either did or could sing in that way without such rhythmic pauses and holds as would make it possible for us."

It would be easy to multiply these coincidences, and make them more explicit by fuller quotation. I have no desire to argue that they are more than coincidences. But I thought and think it reasonable that they should be mentioned.

PAUL SHOREY

Horace in the Literature of the Eighteenth Century. By CAROLINE GOAD. "Yale Studies in English," LVIII. New Haven: Yale University Press, 1918.

Miss Goad has given and the Yale Press has printed so much more than is customary in a doctoral dissertation that it would be unreasonable to ask for more yet. She has collected the quotations of Horace and the references to him in Rowe, Addison, Steele, Prior, Gay, Pope, Swift, Fielding, Richardson, Sterne, Smollett, Samuel Johnson, Lord Chesterfield, and Horace Walpole. She has omitted Thompson, Young, Gray, Goldsmith, Hume, Gibbon, Burke, and many minor writers.

The long introductory essay is a pleasant and sensible survey of the material thus collected. It does not add appreciably to our knowledge of the way of the eighteenth century with the classics. There was perhaps little to add. The work, so far as I have been able to test it, is carefully done. Completeness in such a task is a relative term, and opinions will always differ as to what is or is not a true parallel. On page 118 the quotation from Gay,

Ennius, first famed in Latin song, in vain
Drew Heliconian streams, etc.,

is an example of what Terence calls contamination. Gay is obviously thinking quite as much of what Lucretius says about Ennius (*De rer. nat.* i. 116-17) as of Horace (*Epist.* i. 19. 7-8) to which Miss Goad refers. Contamination also, this time with Milton, is the passage on page 119,

Drive hence the rude and barbarous dissonance
Of savage Thracians, etc.

Gay's "shining earth" for gold apparently anticipates Pope's

Deep hid the shining mischief under ground,

which is a complex contamination of Boethius, *pretiosa pericula*, and Milton's, "treasures better hid," with Horace's, *aurum irreperitum*. But Pope had earlier used the phrase, "shining mischief," in another connection, in his translation of *Iliad* 19. 64,

And shot the shining mischief to the heart.

In "each mortal has his pleasure," Pope was probably substituting Vergil's *trahit sua quemque voluptas* for Horace's *quot capitum vivunt*, etc. It is true that, "Horace also laughs at the craze for antiquity in *S.* i. 3. 90-91, and *S.* ii. 3. 21," but these passages have nothing to do with Pope's

The inscription value, but the rust adore,

which was suggested by Juvenal's *pocula adorandae rubiginis*.

Miss Goad has consulted the notes to Pope's Homer. But the Homer itself would have yielded some garnerings that she seems to have missed. For example, "bare his red arm" may be directly from Horace's *Odes* i. 2. 2, or by way of Dryden's translation of *Aeneid* vi. 592. In the catalogue of ships Pope makes Rhodes "with everlasting sunshine bright" because he is writing with his eye, not on Homer, but on Horace's *claram Rhodon*. The line

Nor pull the unwilling vengeance on thy head,

interpolated by Pope at *Iliad* 15. 32, is a reminiscence of Dryden's version of Horace, *Odes* i. 3. 40, "pull the unwilling thunder down." The antithesis Tydeus

Whose little body lodged a mighty mind

is derived, not from Homer's text, but from Horace's ant (*S.* i. i. 34).

But I do not mean to be captious. Parallel passage hunting is, if nothing more, a fascinating game, and Miss Goad plays it well.

PAUL SHOREY

Delphi. By DR. FREDERIK POULSEN. Translated by G. C. RICHARDS. With a preface by PERCY GARDNER. London: Gyldendal, 1920. 21s. net.

The unavoidable delays in the completion of the publication of the results of the French excavations at Delphi and the lack of any such popular summary as that which Bötticher prepared for Olympia have left the student no recourse except to the account in the fifth volume of Frazer's *Pausanias* (1898) and such discussions of the sculptures as have found their way into the recent histories of Greek art. Dr. Poulsen, who made a long visit to the site in 1907, and who has been assisted by the courtesy of the director, Th. Homolle, has now remedied this deficiency. His excellent book, published in Danish in 1919, translated by G. C. Richards, and printed and illustrated with an apparent disregard of expense as delightful as it is rare in these days of cheap paper and cheap processes, will be indispensable to all students of Greek art and literature, and should find a place in every library.

As was to be expected from the keeper of the Ny Carlsberg museum, Dr. Poulsen's prevailing interest is in the additions to our knowledge of Greek art brought by the French excavations. He himself justifies this stressing of aesthetic appreciation by the consideration that much in the topography and the history is still uncertain. It is assuredly a relief to one reader, who almost lost all interest in the classics on classic ground in the agony of his boredom by polemic and conjectural topography. After a study of the earliest finds, the Mycenaean stirrup-vases, the carved alabaster mussels, and the bronze statuettes, a succession of chapters treat of the metopes of the Sicyonian treasury, with an interesting study of the Europa *motif* in Greek art; of the Delphian twins, 'fixed to their very base' in illustration of Pindar's contrast between the immovable statue and the poem that flits from shore to shore; the Naxian sphinx, the treasury of the Siphnians (not Cnidians) with the Caryatids and friezes, the temple of Apollo and its pediments; and the treasury of the Athenians with the Heracles and the Theseus metopes. There is a good view of the restoration of this building. By implication Dr. Poulsen rejects the criticisms that have been directed against this restoration. A separate chapter on war monuments in Delphi is, as the author observes, almost a course in Greek military history of the fifth and fourth centuries B.C. and affords occasion for an interesting discussion of Greek feeling about war and peace. The chapter on the votive offerings of Sicilian princes contains much that is of interest to